

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: *MARK D. JOHNSON*

PRESENT POSITION

*DEPT. HEAD CERAMICS
PORTLAND SCHOOL OF ART
PORTLAND, MAINE*

DATE AND PLACE OF BIRTH: *9/4/55 GARFIELD HGTS., OHIO*

CATEGORY/PRIMARY MEDIA: *CLAY*

ART TRAINING (Schools, Scholarships, etc.):

M.F.A. KENT STATE UNIVERSITY 1983

B.F.A. KENT STATE UNIVERSITY 1980

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

- ① *N.C.E.C.A. JURIED MEMBERS EXHIBIT; LAURA RUSSO GALLERY, PORTLAND, OREGON '88*
- ② *"CERAMICS"; NANCY MARGOLIS GALLERY, PORTLAND, MAINE 1988*
- ③ *"AMERICAN CERAMICS NOW"; 27th CERAMICS NATIONAL; EVERSON MUSEUM, SYRACUSE, N.Y. '87*
- ④ *"GALLERY COLLECTION", AMER. CRAFT MUSEUM BENEFIT - SOTHEBY'S, N.Y.C., NY*

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

<i>ROBERT PFANNEBECKER</i>	<i>COLLECTION</i>
<i>ARCHIE BRAY FOUNDATION</i>	<i>" "</i>
<i>RUTH & JOHN RAIBLE</i>	<i>" "</i>

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

*I MAKE POTTERY BECAUSE IT IS AN EXPRESSIVE SYNTHESIS
OF TWO DIMENSIONAL SURFACE AND THREE DIMENSIONAL FORM.
POTTERY CAN AT THE SAME MOMENT BE GROUNDED IN MODERN
TIME AND SUGGESTIVE OF HISTORY. POTTERY RELATES TO
HUMAN FORM + SCALE; IT ~~POTENTIAL~~ POSSESSES THE POTENTIAL
FOR FUNCTION THAT ENRICHES ITS PHYSICAL PRESENCE.*

ARTIST BIOGRAPHY

MAY 87

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME:

MARK D. JOHNSON

PRESENT POSITION

ADJUNCT INSTRUCTOR
HARTFORD ART SCHOOL
HARTFORD, CT

DATE AND PLACE OF BIRTH:

9-4-55 GARFIELD HEIGHTS, OHIO

CATEGORY/PRIMARY MEDIA:

CERAMICS

ART TRAINING (Schools, Scholarships, etc.):

M.F.A. KENT STATE UNIV. 1983

B.F.A. KENT STATE UNIV. 1980

ASSOC. OF ARTS. LAKELAND COMMUNITY COLLEGE, 1978

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

"AMERICAN CERAMICS NOW", 27th CERAMICS NATIONAL, EVERSON MUSEUM
OF ART, SYRACUSE, N.Y. 1987

"PAINTERLY CERAMICS", CARLYN GALLERY, N.Y.C., N.Y. 1987

"CLAY FORTE", GALLERIA MESA, MESA ARIZONA. 1986

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

JOHN + RUTH RABLE COLLECTION - HASTING-ON-HUDSON, N.Y.
ARCHIE BRAY FOUNDATION - HELENA, MONTANA

ROBERT PFANNEBECKER COLLECTION - LANCASTER, PA

AWARDS:

"CLAY FORTE" - JURIED PRIZEWINNER, GALLERIA MESA, MESA
ARIZONA.

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

ATTACHED IS A STATEMENT ABOUT MY WORK.

CONCERNS OF MY WORK

Ceramics has a rich history and a close relationship to our most central needs as humans: be they utilitarian, decorative, or ritual. I am intrigued by the nature of clay, especially its ability to record intimately how it has been touched and worked. Equally intriguing is the glazing process, which offers an amazing variety of surface textures, and color relationships. For me, pottery-making is a series of actions: the forming, decorating, glazing, and firing. Each step allows for change and improvisation; pieces can be altered anywhere along the way.

Recently, I have been firing in the wood kiln, salt kiln, and reduction. Each method endows the pots with a different character, and I must design my work with this in mind. The wood kiln directly changes the surface of the pot through irregular flame patterns and random accumulations of ash. This heightened sense of chance and accident is central to the wood-firing process. Similarly in salt glazing, the random accumulation of glaze and the subtle changes in coloration and surface give character and individuality to the pots. I use a porcelain or white stoneware clay body that reveals these effects quite well; so I often leave a portion of the pot unglazed. Selective areas of glaze and black under-glaze act as counterpoints to the raw surface.

The reduction pieces are glazed much more completely. I often layer slips and glazes, or use rather involved wax resist patterns. Open forms, large platters and bowls afford me an uninterrupted surface area to freely decorate and glaze. I use glazes that will melt and interact during the firing. On all of my pieces, I like to set-up "situations" with glazes, knowing that the firing will add to and complete the result.

In this context, my most successful pieces are those which speak strongly of clay, glaze, and fire. They are statements of design, form, and process.